

# Guiding Principles of the Framework





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This framework incorporates ten principles to accelerate and sustain proficiency in the visual and performing arts for all learners. These principles are used to guide the framework and address the complexity of the content and delivery of instruction in dance, music, theatre, and the visual arts. They also direct the purpose, design, delivery, and evaluation of instruction. The principles established are as follows:

### 1. Support of *Education Code* sections 51210 and 51220 requiring instruction in the arts.

Section 51210 specifies that the required adopted course of study used by schools for grades one through six must include the visual and performing arts. Section 51220 specifies the same requirement for grades seven through twelve. As with all other subject areas except physical education, the *Education Code* does not state the number of minutes of instruction required, although it does require schools to provide instruction in the arts for all students. (See Appendix A.)

### 2. Use of the visual and performing arts content standards adopted by the State Board of Education as the basis of curriculum.

Those standards serve as curriculum guideposts for teachers and provide clear-cut curriculum goals for all learners. (*Note:* The Western Association of Schools and Colleges also looks for standards-based courses during its accreditation process.) Curriculum based on the content

standards requires active learning through the study, practice, creation, or performance of works of art. It also requires reading about the arts and artists; researching the arts from the past and present; writing about the arts and artists to reflect on one's own observations, experiences, and ideas about the arts; and participating in arts criticism based on reliable information and clear criteria.



**3. Definition of a balanced, comprehensive arts program as one in which the arts are studied as discrete disciplines related to each other and, when appropriate, to other subject areas in the curriculum.**

Students in a comprehensive program are expected to master the standards of an arts discipline, which are grouped under the following strands:

- a. *Artistic perception* refers to processing, analyzing, and responding to sensory information through the use of the language and skills unique to dance, music, theatre, and the visual arts.
- b. *Creative expression* involves creating a work, performing, and participating in the arts disciplines. Students apply processes and skills in composing, arranging, and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.
- c. *Historical and cultural context* concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline. They also examine closely musicians, composers, artists, writers, actors, dancers, and choreographers as well as cultures and historical periods.
- d. *Aesthetic valuing* includes analyzing and critiquing works of dance, music, theatre, and the visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work of a discipline, including their own, and from performances and original works based on the elements and principles of an arts discipline, aesthetic qualities, and human responses.
- e. *Connections, relationships, and applications* involve connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas, and careers. Students develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning, including career skills. They also learn about careers in and related to arts disciplines.

**4. Promotion of alignment of standards-based curriculum, assessment, and instruction throughout the grades at the school and school district levels to provide a comprehensive, coherent structure for visual and performing arts teaching and learning.**

That alignment will prepare students to meet the new visual and performing arts requirement for freshman admission to the University of California

and the California State University (see Appendix B). It will also require that teachers be prepared through preservice and in-service professional development programs to teach a standards-based curriculum in the arts.

#### **5. View of assessment of student work as essential to a standards-based program in the arts.**

The assessment of student work in the arts helps students learn more about what they know and can do, provides teachers with information for improving curriculum and instruction, and gives school districts the data required for ensuring accountability. Performance assessments, such as those involving portfolios, projects, exhibitions, and reflections, are inherent in the arts and in the artistic process.

#### **6. Expansion of an emphasis on using new media and electronic technology in the arts.**

In the past 200 years, technological processes have provided many new ways of making, recording, and delivering the arts, allowing a variety of systems to document, create, and teach dance, music, theatre, and the visual arts. This framework uses the term *new media and electronic technology* to reach back over the past 200 years to photography and film and includes the most recent developments in computer technology and electronic, audio, and digital media.

#### **7. Inclusion of all learners in the classroom.**

At each school level arts instruction should provide avenues in which each student can work at a personalized pace to learn and develop self-expression and self-confidence. Curriculum and instruction may need to be modified or adapted to encourage the successful participation of students with a variety of disabilities and those who excel or have a special interest in the arts.

#### **8. A broad view of culture.**

Students experience the five component strands in the arts content standards from the perspective of American culture and of worldwide ethnic, racial, religious, and cultural groups. Respect for the multiplicity of cultures pervades the framework and the content standards.

#### **9. Recognition of the role the arts play in preparing students for careers and full participation in society.**

Arts education provides direct training for jobs in the flourishing arts industry in California. (See examples of careers in the visual and performing arts in Appendix C.) According to information on workforce

development related to arts education, “Creative industries are key to the economy of California and a source of future employment for up to one in five California students.”<sup>1</sup> Further, education in the arts prepares students for work in any field. The National Governors Association (NGA) states that “programs incorporating the arts have proven to be educational, developmentally rich, and cost-effective ways to provide students with the skills they need to be productive participants in today’s economy.” It also expresses the conviction that the arts are one tool that states can use to enhance workforce readiness for students in both general and at-risk populations.<sup>2</sup>

#### 10. Usefulness to teachers, arts professionals, library media teachers, administrators, parents, and supporters of the arts.

The *Visual and Performing Arts Framework* is a tool for teachers and a guide for publishers and those who develop educational materials. It is also useful to those planning arts programs as well as to staff developers, artists who teach in the schools, principals, district and county leaders of curriculum and instruction, those who provide the arts in the community, college and university arts teachers and educators, parents, community members, and business and industry leaders.

Those involved in teaching the visual and performing arts may include classroom teachers, library media teachers, arts specialist teachers, artists, and community members. All who teach the arts are helping to shape students’ abilities to think, observe, create, use imagination, organize thoughts and feelings, assess critically, and respond in predictable and unpredictable ways. They communicate to their students that the arts are about enjoying the rich benefits of life, engaging in multiple opportunities for self-expression, and delighting in the creative efforts of others. As students achieve in the arts, they participate in society by looking at things carefully, hearing things thoughtfully, and feeling things sensitively. When students have access to the arts throughout their school years, they have opportunities to grow as creative, intellectual, and spiritual human beings.

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<sup>1</sup> *An Arts Education Research Compendium*. Sacramento: California Arts Council, 2001, p. 6.

<sup>2</sup> “The Impact of Arts Education on Workforce Preparation.” Issue brief, National Governors Association for Best Practices, May 1, 2002.